

which are very heavy, are nearly completed to the floor level; the building is to be allowed to settle until March before the superstructure commences.

A new Roman Catholic presbytery is erecting at Mallow from the designs of Mr. R. Brash, of Cork; also extensive flax mills at Bandon by the same.

Tenders were received on the 27th by the Cork Harbour Commissioners for erecting a pier and timber jetty at Monkstown from the designs of Mr. Benson. The contract was taken by Messrs. Roddy and Doran, at £304. The highest tender was 1,650*l.*, and the next lowest to the accepted tender was Mr. Edwards, 1,130*l.*

The time for receiving plans for the proposed City Hall has been extended from Dec. 1st to Dec. 8th, to convenience, it is said, certain parties at a distance, who wrote to intimate that their plans could not arrive on the day appointed. It is said some of these designs are coming from the United States. The justice of the postponement is rather questionable, as many of the architects had their plans lodged before hearing the announcement, which was not made until the very day for receiving them. I need not inform you that a few of the knowing ones are taking advantage of the additional week, while the poor industrious fellows, that worked hard and were up to time, are manifestly at a disadvantage. The course of competition never yet did run smooth.

C. D.

#### CHURCHYARD RIBALDRY.

HAVING read in your journal of the 29th your remarks upon churchyard memorials, and concurring in the spirit of them that though "a correcter feeling on the subject has become more general than it was," there is room for improvement; I venture to send you two inscriptions on tombstones which I have never seen in print, but which I have often read about mid-way up that beautiful avenue of chestnuts in the churchyard at Hertford. The inference which I draw from the two is, that a husband buried his wife, and caused the first inscription to be cut upon her tombstone; that subsequently he married again, and survived his second wife, and then died himself, his executors determining that he should be buried in the grave of his second wife giving rise to the second epitaph. The two graves are side by side.

##### FIRST EPITAPH.

"Grieve not for me, my dearest dear,  
I am not dead, but sleeping here:  
In patience wait prepared to die,  
And in short time you'll come to I."

##### SECOND EPITAPH.

"I am not grieved, my dearest life—  
Sleep on, I've got another wife;  
Therefore I cannot come to thee,  
For I must go to bed to she."

I enclose my card.

A MAGISTRATE.

#### RECOVERY OF CHARGES FOR LETTING LAND.

FIELD P. SMITH, IN MR. COMMON PLAS.

This was an action by a surveyor against an attorney in Southampton-buildings to recover 23*l.* 12*s.* 6*d.* as commission due to the plaintiff for letting land in Enfield, in Essex, upon a building lease. The defendant paid into court 5*l.* 12*s.* 6*d.*, and pleaded that he never was indebted as to the residue.

The question in dispute was, whether a surveyor, who lets land upon a building lease, is entitled to receive from the lessor, the first year's ground-rent as his commission, although it may be at the same time agreed that the lessor or builders should pay the fees of the surveyor. The plaintiff proved that in April, of last year, he was instructed by the defendant to survey, plot, and advertise the land for letting; he did so, and in consequence two gentlemen, named Lovegrove and Green, applied to him to take the land, and ultimately agreed with the defendant to take it for ninety-nine years at an annual rent of 20*l.*, and they were to pay the surveyor's fees.

Several surveyors proved that under such circumstances the plaintiff would be entitled to 20*l.* from the defendant as commission, and that the fees to

be paid by the builders would be a distinct and additional payment. Several professional witnesses were called on the part of the defendant, who deposed to the contrary, but some of them admitted that they had never known a case like this, and the others that they had never let land upon a building lease.

The jury said they would not trouble his lordship to sum up the evidence, and returned a verdict for the plaintiff for the full amount in dispute—namely, 18*l.*

The learned judge ordered execution in four days.

Plaintiff's attorney, Mr. Archer, 11, Tokenhouse-yard; defendant's attorney, Mr. W. G. Smith, Southampton-buildings.

#### Books.

*Memoirs illustrative of the History and Antiquities of Wiltshire and the city of Salisbury, communicated to the annual meeting of the Archaeological Institute of Great Britain and Ireland, held at Salisbury, July 1849.* G. Bell, Fleet-street. 1851.

ALTHOUGH the "Journal" of the Institute has superseded the annual volume distributed to the members under the authority of the council, it was thought desirable to continue the series of congress volumes, and the publication in the present instance was undertaken by Mr. Bell, whose only regret appears to be that from causes beyond his control the History of the Cathedral, by Professor Willis, which the central committee had made every effort in their power to secure for this volume, is wanting. In every other respect, however, this seems to be a volume entitled to rank with its predecessors. It contains, amongst various other memoirs, one on the results of archaeological investigation in Wiltshire, by Mr. George Matcham; on the Topographical Gatherings at Stourhead 1825-33, by the Rev. Joseph Hunter; on the Early English Settlements in South Britain, by Mr. Edwin Guest; on the examination of Silbury Hill and other earthworks, by the late Dr. Merewether; on Stonehenge; on Painted Glass at Salisbury, by Mr. C. Winston; on Ecclesiastical and Monumental Sculpture, by Mr. Richard Westmacott, Jun.; on Market Crosses, by Mr. J. Britton; Wimborne Minster, by the Rev. J. L. Pettit; and various notes, remarks, and notices on other subjects of interest.

Mr. Westmacott, in the close of his article on ecclesiastical and monumental sculpture, gives his own ideas on the subject of Gothic revivals, in the shape of warning and advice to modern architects.

"There appears," he thinks, "to be some need to warn one section of a school of would-be reformers against opening itself at least to a suspicion of affectation in another direction. Some who have urged a return to the peculiar manner of the early artists, seem, like the *perdu* classics, to argue only on the value of antiquity, and on the fact that a certain class of art was so practised in a particular century; and they would have the rude execution of primitive times in painting and sculpture imitated, as if the repetition of mere technical defects were points of valuable design, or showed real feeling. Some also have declared, in the same spirit, that no architecture is proper or admissible for church building but the Gothic, and that of a particular age and style. Others again, adopting a theory of symbols, assert that the presence or absence of spirituality is shown as the shape of a window or the curve of an arch approximates to, or departs from, the favourite standard,—whether 'Early English,' or 'the Pointed,' or 'the Decorated,' or any other style, as the case may be. This seems to be mistaking what it must be admitted is a matter of fancy for one of principle: while the fact appears to be entirely overlooked that Christianity—and it may be hoped its spirituality—had existed some twelve centuries before what is called Gothic architecture was known." In this desire to recur to ancient forms, the Commandments and the Lord's Prayer, in the vulgar

languages of our own day, are often exhibited in our churches not only illuminated out of all recognition, but are written in the obsolete, and, to the greater number of people, illegible character of four or five centuries ago. There is a vital mistake in this, *in principle*, to say nothing of its ill effect on art, which cannot require for its perfection that any means or accessories it employs should be unintelligible. It is not always remembered that, in an age when the religious services were sung or said in a dead language, and the people kept, perhaps intentionally, in a state of extreme ignorance, it would matter but little in what way such inscriptions were set forth, serving as they did chiefly for ornament. But even then they were in the character of the time. In these days, however, when even the dumbest classes are being taught to read, it must at least be supposed that texts and inscriptions are intended for edification. On the extreme absurdity of inscribing in a dead language—the Latin, for instance—passages and texts from the Sacred Writings, which, by the way, were not written in that language (so that there is not even the excuse of quoting the original), and then—anomaly on anomaly—exhibiting these in obsolete early English characters, it is scarcely necessary to enlarge.

It was rather a sad meeting, that at Salisbury: cholera was in the town; and the course taken by some of the authorities did not tend to raise the spirits of the visitors: but it had some good results, and this volume is one of them.

*The Industrial Arts of the Nineteenth Century. A Series of Illustrations of the Choicest Specimens produced by every Nation at the Great Exhibition of Works of Industry, 1851.* By M. DUBOY WYATT, Architect, London Day and Son. Paris III. IV. and V.

THE progress of this work fully justifies our good opinion expressed on the appearance of the first Part. It will form, when completed, a magnificent record of the wonderful assemblage of objects gathered together in Hyde Park. We have, in the parts now before us, amongst the works of higher art, Gibson's very fine statue of "The Hunter," to which, undoubtedly, a second medal would have been awarded, if the sculptor had not been on the jury; and Geerts' "Massacre of the Innocents," conventional, yet full of feeling. Then there are Vases, by Minton; objects in glass by various manufacturers; the Coalbrookdale Fountain; the Sevres Vase; Window from Tunis (deserving the particular study of the ornamentist), and Brasses, by Vitor; the last-named plate not so successful as some others. In addition to these are examples of Turkish embroidery, Russian embroidery, and Indian elephant trappings.

Mr. Wyatt's accompanying descriptions are tasteful and intelligent. We take the following from his notice of Messrs. Geerts, the carvers, of Antwerp.

"In their most important undertaking, the execution of the new stalls of the Cathedral of Antwerp, the Messrs. Geerts appear to have selected for their model the beautiful carvings of the stalls in the church of St. Gertrude, at Louvain. Imitating these fine productions of the middle of the seventeenth century, more particularly in the small detached groups which surmount various portions of the design, they have succeeded in imparting to their elaborate work a freedom and beauty entirely their own. While the architectural details of the canopies are in a pure Gothic style, the multitude of subjects with which the stalls are enriched are devoid of any affectation of antiquated drawings."

Surrounding themselves in their studio with casts from the works of the great masters we have mentioned, together with beautiful models of the architecture of the middle ages, the Messrs. Geerts have formed a large atelier, from which productions of extreme beauty are constantly proceeding. Among the important works upon which they are now engaged may be mentioned a series of 260 statues in stone, to be placed in the niches of the Hotel de Ville, at Louvain, and twenty-nine panels, to be cast in bronze, for the new church of St. Joseph, at

\* Something of this may possibly have arisen from the undue importance given to the ingenious fancies indulged in by Durandus (*Rationale Divinæ Officiæ*) and other writers of the class, respecting whom Mr. Bloom, in his valuable little Manual, quotes the following just remark: "That the ecclesiastical writers of the thirteenth century, who wrote on the rules and ceremonies of the Church, only busied themselves in seeking and increasing mystical reasons, which they made the subject of their works."

\* The stalls referred to, both of Louvain and Antwerp, as well as many of the elaborate works of the old Flemish carvers, are delineated with great pictorial effect in Mr. Hayhe's "Sketches in Belgium."